



ROYAL ACADEMY OF MUSIC

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REVIEW WEEK - 29th November to 3rd December 1971

(DH = Duke's Hall; LH = Lecture Hall; T = Theatre)

MONDAY

11.30 - LH

'Making a Concert Appearance' (Astra Desmond and Geoffrey Parsons)

Astra Desmond, for many years a professor at the RAM, and Geoffrey Parsons, a very distinguished former student, will be discussing the problems that face the young artist setting out on a solo career. Both Astra Desmond and Geoffrey Parsons have toured widely in many different countries and have had extensive experience of making music under a great variety of conditions. They will be discussing, in particular, questions of platform appearance and dress, of audience contact, and relationship with concert organisations and hosts, travel problems, and life on tour generally.

2.30 - LH

'The Double Bass' (Lecture Recital) (Rodney Slatford with Clifford Lee)

'The double bass is a monster and playing it is a labour fit for a horse.' So wrote Mattheson in 1713. Rodney Slatford has made a rapid reputation for his lecture recitals on the double bass. As a performer he has played with most of the leading chamber orchestras, and with Clifford Lee, piano, he will demonstrate in this lecture the potentialities of the instrument and give some account of its historical background. He will also speak about the instrument's repertoire, and items to be performed during the recital will include works by Lennox Berkeley and Paul Patterson.

TUESDAY

10.00 - LH

'Early Brass Instruments' (Alan Lumsden)

Alan Lumsden gave a lecture recital on early brass instruments as part of David Munrow's Early Music Course last session. This was so successful that it has been decided to invite him to give a similar lecture for a wider audience.

11.30 - LH

'Musicians' Outlook Today' (John Morton)

John Morton has recently succeeded Hardie Ratcliffe as Secretary of the Musicians' Union, and he will speak about the opportunities open to students for a career in orchestral music, with particular reference to the practical conditions now prevailing.

TUESDAY (continued)

2.30 - T

'Transcending' (Students from RADA)

It is a great pleasure to welcome a group of students from the Royal Academy of Dramatic Art, who will give a performance of a recent play, 'Transcending' by a young playwright, David Cregan, who has been associated with the Royal Court Theatre for some time. The play will be directed by Sam Walters.

7.30 - DH

First Orchestra Concert (Maurice Handford)

The programme will include Brahms's Tragic Overture, Schumann's cello Concerto (soloist Raphael Wallfisch), Sibelius's 'The Return of Lemminkainen', and Shostakovich's tenth Symphony.

WEDNESDAY

11.00 - T

Film: 'The Soldier's Tale'

Adapted from Russian folk-lore by the Swiss author, C.F. Ramuz 'The Soldier's Tale' was conceived as a stage presentation in collaboration with Stravinsky, who provided for it some of his best-loved and most brilliant music. Since its first performance in 1919, it has become a classic. The cast in this film includes Robert Helpmann, Brian Phelan, and Svetlana Beriosova, and the music is played by the Melos Ensemble conducted by Derek Hudson. 'The Soldier's Tale' is a morality fable in which the Devil appears in eight different disguises. Helpmann plays seven of the Devil's roles with the relish one would expect of him. The eighth role, that of a black dog, is played by a black dog! Brian Phelan, a brilliant young Irish actor, is seen as the gullible soldier who sells his soul to the Devil and Svetlana Beriosova, a leading ballerina from the Royal Ballet, appears in her first film role as the Princess.

'The Soldier's Tale' will be followed by two Hoffnung films, which are typical products of the master cartoonist, who was also a tuba player.

1.00 - DH

'Live Electronic Music' (Manson Ensemble)

Further details of this are given later on in this Bulletin. The Ensemble will discuss the works performed and demonstrate the instruments, in the same way as they do at festivals, music clubs, and concert halls.

WEDNESDAY (continued)

2.30 - LH

'A Composer in Africa' (David Fanshawe)

David Fanshawe is a young composer who has recently travelled widely in North Africa, making recordings of native music. In this lecture he compares this material with some of the trends in Western European contemporary music.

5.00 - DH

Chamber Concert

THURSDAY

11.30 - LH

Talk by Sir Keith Falkner

Sir Keith Falkner, Director of the Royal College of Music and formerly an outstanding singer of international reputation, will talk about his experience as an artist and professor of singing. A record by Sir Keith has recently been issued consisting of a selection from his most famous earlier recordings, and he will introduce this record, which is one of the 'Golden Voice' Series.

1.00 - DH

Contemporary Music Concert (Manson Ensemble)

This, in contrast with Wednesday's concert, is not an electronic concert. The concert includes some of the most difficult music ever performed by the Manson Ensemble.

Henri Pousser's 'Madrigal III' written in 1962 and dedicated to the memory of Wolfgang Steinecke, requires, apart from a clarinet, violin and cello, a whole range of percussion instruments including cow-bells, vibraphone, bongoes, and miramba.

Hilary Western is the singer in David Bedford's 'Songs for Albion Moonlight' (1966); not, however, a 'soloist' in conventional terms as she forms an integral part of the ensemble of six instruments along with an alto melodica (a sort of keyed harmonica). The songs are settings of four poems by Kenneth Patchen. The work will be directed by Paul Patterson.

In a somewhat more familiar style, Simon Rattle conducts Peter Maxwell Davies's 'Seven in Nomine' and Stephen McNeff's 'Six Chinese settings'. The Maxwell Davies work, written in 1968 for the Melos Ensemble, consists in fact of six 'In Nomines' and a canon in six parts. The first is an original by John Taverner, the others being various arrangements by the composer. It is interesting to note that the second and third are dedicated to Benjamin Britten and Michael Tippett on their 50th and 60th birthdays, respectively. 'Six Chinese settings' by Stephen McNeff is scored for wind

THURSDAY (continued)

quartet, harp and percussion, and consists of settings of old Chinese poems notable for their brevity: some of the songs, in fact, are only fifteen bars long. The songs are flanked by an introduction and a coda and interrupted by an interlude. They will be sung by Janet Watts.

Webern's 'Three pieces for cello and piano' will be played by Catherine Wilmers and Shelagh Sutherland.

2.30 - LH

'The Making of an Artist' (Leonard Brain)

Leonard Brain has recently been gathering together some material concerning his brother, Dennis Brain, which shows the various influences in the development of this outstanding virtuoso. Leonard Brain will play some recordings and show films in the course of his lecture.

5.00 - DH

John Dankworth's Jazz Study Group

FRIDAY

2.00 - DH

Second Orchestra Concert

The programme will include Verdi's Overture 'La Forza del Destino', the second movement of Beethoven's Fifth Symphony, the first movement of Dvorak's Seventh Symphony, Wagner's Overture 'Rienzi', and Elgar's 'Enigma' Variations.

4.15 - DH

An Interview with Lorin Maazel

Lorin Maazel, the distinguished conductor, who has just returned from a tour in America with the New Philharmonia Orchestra, will be interviewed by Arthur Jacobs. Maazel has always expressed great interest in the developments and aspirations of students.

NOTES FOR ELECTRONIC CONCERT BEING GIVEN BY THE MANSON ENSEMBLE ON WEDNESDAY 1ST DECEMBER IN THE DUKE'S HALL

Electronic Gamba Music (1971)

Irvine Arditti

Michael Edwards (viola da gamba)
Irvine Arditti (electronics)

'Electronic Gamba Music' was completed in November 1971 for Michael Edwards. The score, which is notated graphically on one large sheet of paper, is a transformation process from simplicity to complexity and from original sound to transformed sound. The electronic processes applied to the gamba's sound are ring modulation, filtration and reverberation. The intense transformations occur in the more complete gamba material, where the sound is supplemented by spatial movement.

Statements II (First London Performance)

Charles Hine

Charles Hine (clarinet and controls)
Keith Thompson (oboe and keyboard synthesizer)

It is very difficult, even in this technological age of ours, to find people who wholly or partly agree with electronic music and its motivation. As with any new art-form, its exponents must expect to put up with a certain amount of apathy from the general public. However, many musicians, who are normally broadminded in such matters, tend to close their ears to these electronic sounds, claiming they are harsh, unnatural and unmusical. Perhaps the best method of securing some acceptance of electronic music is to convince people that there is some connection between music that is acceptable to their ears and electronic music that is not.

It is evident that anything one touches, sees, hears and smells, must have a certain form to it to be enjoyable. Correspondingly this intrinsic form is present in electronic music.

'Statements II' is an adaptation of simple Rondo form (AI, BI, AII, BII, AIII) and, in addition to an electronic synthesizer, employs the human voice and conventional orchestral instruments which presumably are acceptable to the human ear even though they are somewhat electronically transformed.

The five sections in the piece are thematically interconnected, but the two players involved must endeavour to make the change as smooth as possible even though the sections contrast sharply with one another.

The three mainly vocal/instrumental sections (A, AII, AIII) are basically peaceful in nature, though a certain tension can be felt that is relieved in the more blatant moments of the piece (BI, BII). The performers have fairly rigid instructions concerning the sounds and their production, however they are given more latitude in the emotional aspects of the work, so producing a more personal result despite the strangeness of the electronic modification.

Feedback

Irvine Arditti

Charles Hine (amplified clarinet)
Keith Thompson (amplified stringboard)
Nigel Shipway (amplified percussion)
Paul Patterson (keyboard synthesizer)
Irvine Arditti (potentiometer)

'Feedback' for ensemble was written last year for members of the Manson Ensemble. The title of the piece does not refer to the acoustical phenomena of feedback but to the compositional process.

The score of 'Feedback' reads as follows: Player 1 begins material A which is restricted in content, he continues and effects a transition to material B (similar to A). Player 2 enters with material A, as the first player reaches material B, player 2 continues the transition to material B, at which point player 3 enters with material A etc.

Materials A, B and C remain as similar as possible between instruments. This canonical process continues with the players directly reacting to each other or beginning new material. The rate of progression for each player through the score is expanding and contracting so that their materials overlap or separate further apart, at which point the sound may become extremely polyphonic. Sometimes direct synchronisation occurs. The instruments for 'Feedback' were carefully chosen, so that while maintaining their individual sounds, they have an area of similarity with each other.

The keyboard synthesizer is an electronic keyboard, attached to a VCS 3 synthesizer which is used for producing electronic sounds.

The stringboard, an instrument devised by Irvine Arditti, can be bowed or plucked and it is attached electronically to the synthesizer, which can modify and expand its sound. All the instruments are passed through a synthesizer which treats the sounds electronically, then through a mixer, which Irvine Arditti controls, allowing the final control and balance.

Spiral for a soloist (1968)

Stockhausen

Irvine Arditti (shortwave receiver and violin)

In 'Spiral', events received by a soloist on a short-wave radio are imitated, transformed and transcended. Apart from the radio he can use any instrument, several instruments, instrument and voice, or voice alone.

'Spiral' consists of a sequence of events, which are separated by pauses of varying lengths. An event is realised either with short-wave receiver AND instrument/voice simultaneously, or ONLY with instrument/voice. The first event must be realised with short-wave receiver and instrument/voice. The duration, register, dynamic level and rhythmic segmentation are relatively free. The instrumental/vocal performer should match the simultaneous short-wave event so well that it becomes fused with it.

From the second event onwards, the alternation of events with or without short-wave receiver is free; events with or without short-wave reception should, however, be balanced proportionately.

For the second and each further event, the soloist determines the duration, register, dynamics and rhythmic segmentation, according to the sequence of transformation signs, which are notated in the score.

All other characteristics - timbre, proportions of the rhythmic segments, melody, harmony, vertical layering, etc. - which result from a short-wave event should be imitated with the voice/instrument as precisely as possible; they should be retained for one event to the next as much as possible, until they are renewed by a newly selected short-wave event.

In searching for a short-wave event, one should change softly from station to station till one has found something which corresponds to the notated relationships of pitch register. Besides this, a decisive factor in making the choice is that the soloist should strive for as broad a scale as possible between concrete and abstract sound events within one interpretation, and always be aware of the next transformations he has to carry out with this event. He should linger on individual stations for varying lengths of time, and even the searching should always be musically articulated. Apart from single transpositions, there are yet more specific transformations: ornamentation, polyphonic articulation, periodic segmentation, echoes, 'recollections', 'announcements', permutation of segments, long band-wise compressions of elements, chordal accumulations, spreadings, contractions. Now and then a transformation occurs which gives this process - composition the name 'Spiral'

Continuum (First London Performance)

Paul Patterson

Nigel Shipway (vibraphone)
Irvine Arditti (electric violin)
Keith Thompson (keyboard synthesizer)
Charles Hine (synthesizer)
Paul Patterson (synthesizer mixer)

'Continuum' is a linear progression of six main layers of sound source and is basically a collage of consonance moulded from closely related structures forming a homogenous texture.

It is somewhat removed from mainstream electronic music inasmuch as it uses traditional means for its genesis, being in fact a baroque-influenced improvisation combining the traditional with the more up-to-date sounds from two synthesizers. Tonality is the prevailing element in that electronically produced modulated scales and pizzicato-like arpeggios are blended with the more conventional sounds of the diatonic keyboards and violin.

Five or more players are involved: two operating synthesizers and the remainder playing counterpoint on more recognisable instruments. For this performance the

instruments involved are a vibraphone using various beaters, an electric violin and an electronic keyboard that produces its sounds via one of the synthesizers.

Each instrument is allocated an ostinato figure that is variable within limited parameters. It is almost canonic in style as the opening statement of the vibraphone is echoed by the electronic keyboard and electric violin, and later by the synthesizers, producing an accumulative crescendo in texture, pitch and volume. A gradual erosion of the diatonic element takes place, resulting in the emergence and eventual predominances of pure electronic sound.

'Continuum' was written in collaboration with the players of the Manson Ensemble specifically for performance at the 1971 Nottingham Festival.

COMMENTS ON 'A HIGHWAY CODE FOR YOUNG COMPOSERS'

BY DR. RUTH GIPPS

by

Arthur Butterworth

(Dr. Gipps's article originally appeared in 'Composer', as did Mr. Butterworth's 'Comments', which are reproduced here by kind permission of the Editor)

The article 'A Highway Code for Young Composers' prompts me to add a little advice of my own, which you may make what use of you wish.

Few members of the Composers' Guild can claim to have been so professionally involved with each branch of music-making as I have. For this reason I can speak with some experience from the practical musician's point of view. I have been a professional trumpeter with the Scottish National and the Hallé, as well as doing years of free-lancing as a player. In recent years I have turned to orchestral conducting professionally - BBC Northern Symphony Orchestra, etc. - and as a composer my works have enjoyed performances by all the BBC orchestras from time to time. Peter Maxwell Davies might like to know that my first symphony has had no less than thirteen performances - perhaps because it is so terribly and disgustingly traditional that the great unwashed, unenlightened public actually like it; even if it does not please the avant-garde minded critical fraternity and the intelligentsia of the music world. However - to details:

DON'T produce a score the pages of which will not lie flat on the conductor's desk when used in performance; pages must be easy and quiet in turning.

DON'T ever write double flats or sharps for ANY instrument if the enharmonic and simple equivalent will do (and for practical purposes it always will do). Double flats or sharps might satisfy the purist or the musicologist, but the practical man needs things doing the simplest and most obvious way.

DON'T even write C flat or E sharp if B or F is easier (and it almost invariably is, though admittedly there are just a few cases where C flat, E sharp, F flat or B sharp can be easier and logical). Try to think what the mental process of the player is in approaching any new note and think of what might be the simplest symbol in each case. This is especially necessary when writing parts for instruments who traditionally need to transpose - such as trumpets, horns, clarinets.

DON'T needlessly change the clef in the orchestral material (it might be more convenient in the score to use tenor clef for the cello, but this might only be to save space in the score itself, very often the material - i.e. the actual part the player plays from, can be better written out in one clef alone even if it means missing a stave in between to accommodate the necessary ledger lines). This applies to all instruments who are conventionally expected to read in more than one clef. Try to rationalise the actual copy.

PLEASE make your figures over bars' rests intelligible, write a proper figure '1' -

not just a stroke, make sure you can tell the difference between '5' and '8' or between '0' and '6'.

DON'T use letters for rehearsal purposes - go one better and do the most logical thing of all use bar numbers; your score should look like this:



In checking your copying of the parts, you then merely need to count the bars themselves and then you know if you have got the right number between each rehearsal check number; they should all add up arithmetically.

ALWAYS put on the top of clarinet, horn and trumpet parts what key they are in. Never presume the trumpet player will use a B-flat instrument (I never played on anything else but a C trumpet). At one very important festival of contemporary music the trumpet parts were merely marked 'Trumpet' and I played my part in C my colleague in B flat and non-one at the time noticed anything amiss (neither the distinguished conductor nor even the composer himself - which is a fair comment on the negative quality of the music perhaps) until months later another conductor of impeccable ear noticed that what he saw in the score did not agree with what he heard my colleague and me playing. On telling us we then both played as we ought to have done right from the beginning (had we known each one of us that we were wrong), and the result was certainly more convincing as music.

TRY to keep to one basic unit of beat right through the piece if at all possible.

DON'T write key-signatures for ANY instrument if your music is complex or chronically chromatic; be patient and write the accidentals as they are needed, it is much surer in the long run.

IF YOU MUST have muted brass or strings give them time to put the device on or in the instrument. You cannot play the trumpet with one hand and hold the mute precariously with the other; the modern trumpet (unlike the jazz version) needs both hands - the left to operate the 3rd valve fine-tuning trigger.

DON'T ask string players to adopt unusual tunings like Bax does - tuning down the G-string in performance is never satisfactory and players will absolutely loathe your music for it.

REMEMBER, always, players are human beings; they play instruments which they have studied with great devotion for many years, polishing technique to make dignified and beautiful sounds. Don't ask them to discard all the best they have ever learned by demanding bizarre circus tricks of them: if you want automation write electronic music instead.

FINALLY, if you must compose at all, please try to find inspiration in life, in your experience of love, hate, joy, sorrow, humanity, nature, philosophy. These are the

things which make music, communicating real experience.

If your life so far has been an empty vacuum, don't bother to compose at all. Leave that to the real composers who have lived, loved, ached, despaired, exulted and felt the breath of being alive and human; who have experienced human emotions, and communication at all its many levels. And, please, never pretend to compose by any kind of academic or pseudo system of intellectual note-spinning merely for the sake of being thought trendy, and because you think it is good to be in on the act. If you really have nothing to say it is a waste of time pretending you have. You might occasionally fool the critics (for they have to appear trendy and in the forefront of the latest developments in the arts - that's their job) but you will never fool the audience: they don't have to go to your concert.

I make no apologies for the apparent conceit, but I can assure you that all my orchestral works appear before the orchestral player in absolutely 100% flawless condition, capable of being played from (not merely rehearsed) at sight. This is the outcome of long experience - especially as an orchestral player who has spent many frustrating rehearsals involved in correcting other composers' and their copyists' penmanship. Many of my first performances have had but one single rehearsal - not ideal, I admit, but severely practical - and this has meant the parts have had to be correct or else the performances might well have been cancelled as many another composer surely knows to his cost. By doing the first master set of parts myself I make a check on my own score and can be sure that I personally see every tiny semiquaver which every player reads. This has paid off handsomely in excellent relationships with countless numbers of orchestral players whom I know personally, not to mention the gratitude of conductors. It is a tedious business copying parts, but you learn much from this menial task. It has taught me one other general recommendation - If I find on copying out, say, a viola part that there is no convenient place to turn over after two open sides of MS paper (i.e. a left-hand side and its following right-hand side) it is a sure indication that there are too many notes in the part and that it is about time that the instrument (more often than not the viola) had a few bars' rest. Impossible to be so dogmatic, you say? - quite probably, but it seems to be a pretty good guide in most orchestral works and is worth remembering.

EXCHANGE CONCERT DIARY

by

Graham Johnson

(Jennifer Dakin (mezzo-soprano), Jonathan Williams (cello), and Graham Johnson (piano) have recently returned from an exchange concert tour in Germany, on behalf of the Academy, between 8th and 13th November. They were accompanied by the Warden, Mr. Derek Gaye.)

Liverpool Street station on Monday evening was all excitement and turmoil. For the ordinary commuter no doubt, it seemed very hum-drum, but for us there seemed so much to remember, and far worse, so much to forget (passports, money, music, cuff-links, shaving cream and so on). Jenny, who at least did not have to worry about the last two items, was a model of serenity and calm amidst the chaos. She had already arrived much less burdened with luggage than either Jonathan or I, which for concerts requiring her to wear long dresses, etc. was no mean feat. She proceeded to hold the fort while pools of suitcases and briefcases, and of course our ubiquitous companion the cello, were arranged on the platform to proclaim the existence of an RAM team for Europe: hot on the heels of Mr. Geoffrey Rippon. It would have been comforting to think that we were carrying the lamp of Art to an unenlightened multitude, but we were only too well aware that we were venturing into the heart of a great cultural tradition. Indeed we hoped that one of the songs of our programme 'Come you not from Newcastle?' did not refer to unnecessary artistic coals. To avoid this we had deliberately given our programme a very English slant: Purcell, Bush, Tippett and Britten, and four English canzonets dating from Haydn's second visit to London. To alleviate the solid Englishry, there were cello works by Francoeur and Beethoven.

We were soon on the train, eating. Eating was very soon to become a preoccupation on this trip; our hosts were generous, the dishes new and much enhanced by having unpronounceable German names, and even the British rail cooking on the way to Harwich seemed to auger well for the next week. Once at the port, we were soon aboard the giant ferry, and eventually ensconced in cabins, tiny and comfortable. The crossing was rough, but I, having been warned by the thoughtful Lucy of Room 8, had consumed a quantity of travel-sick pills. We arrived at the Hook of Holland without ill-effect early on Tuesday morning, but I was never to hear the last of those, and other pills I was allegedly taking. It was then straight onto the Frankfurt-bound train and a six-hour journey into the hinterland. Surprisingly we were still all in high spirits when we got into Frankfurt at 2 p.m. and Mr. Gaye seemed to have stood the strain of travelling with three excited students well.

We were met by Herr Gerhard Pother, a senior conducting student at the Frankfurt Hochschule who was to be our guide, interpreter and host on behalf of the Hochschule. Both he and his wife were charming companions for our time in Frankfurt, and of course he is an old friend of Mr. Gaye who had met him on previous RAM exchange visits. Once unpacked at our pension, we spent the rest of the day sleeping, eating, exploring (I nosed out the biggest Frankfurt music shop in order to buy some music unobtainable in England), and practising. It

should be noted here that it is to the eternal credit of RAM - instilled musical discipline that we eschewed the bright lights of both Frankfurt and Cologne on various occasions, to practise! That evening we were taken to Gluck's 'Orfeo ed Euridice', or rather 'Orpheus und Eurydike' in the Frankfurt opera version. It was most interesting to see something of how things are done in a repertoire opera house in Germany. Both the singing and the production were rather pedestrian, most of the work had been cut in strange places (es war nicht glücklich) and the whole opera was staged behind a plethora of diaphanous muslin curtains. The supporting ballet scenes however were most original, and it was an unusual (if somewhat odd) change to hear Orpheus sung by a tenor in German. If the original opera seemed a long way away for me personally, I should record that others in the party disagreed with my verdict. Afterwards, needless to say, we were lavishly entertained to dinner by our hosts and returned to an uneasy night's rest. So many festivities and we had done nothing to deserve them yet!

Wednesday was our first day of musical reckoning. We had the day free, and after trying out the hall, we were taken to lunch at the Frankfurter-Hof by the very kind British Council representative. The afternoon was spent getting lost looking for the post office. Jenny and I had reams of post cards to get off, Jonathan's solution was admirably simple: if one didn't write postcards, one wouldn't need stamps! My ineptitude as a guide was a complete let-down after my boasts of successful exploration the day before. One more final play-through at the hall, and before we knew what had hit us, our time had come. The concert went off fairly well, the hall was a nice one to sing and play in, and my only reservation was the very bright, somewhat brash Steinway which needed careful handling, particularly as poor Jenny who had had such a dreadful cold the week before, was in no position to have a decibel battle with me. A large number of English expatriates were in the audience, a former RAM singing student, the British Consul-General in Frankfurt, and again people from the British Council. In a mood of post-concert euphoria we went to a nearby Italian restaurant (Gluck revenged!) with the Director of the Hochschule, Herr Moellner, a most entertaining host, and the head of the Hochschule chamber music department. We were wined and wined, and dined as well, and had a crash-course in German. It's amazing how one's thoughts take wing, albeit with somewhat fractured word-order and limited vocabulary, when one is helped by jovial 'gemütlichkeit' on all sides. We returned to our cosy rooms in the Pension Übe (where Jonathan and I had a room with pictures of Edinburgh and tartan-embroidered pelmets) joyfully the worse for wear.

The next morning (Thursday) it was regrettably goodbye to the kind Herr Pother and to Frankfurt, and a back-track to Cologne. We had originally passed through the city where the 'eau' comes from on the way to Frankfurt. At about lunchtime we arrived at the cathedral city and were met by two English students studying at the Hochschule. One of them was so 'echt' German that I had to keep on reminding myself that he insisted that he had been born and brought up in Reigate. We were then taken the short distance to our hotel (the Hotel Ludwig in Brandenburgerstrasse - how many wonderful musical associations) and after dumping luggage another short walk to the Hochschule itself where we were graciously met by the Director, Herr Heinz Schröter, who is incidentally one of Germany's most distinguished pianists and piano teachers. We were also introduced to the pleasures of the rotating 'perpetuum mobile' lift which one has to catch as it passes. We could have played on it for hours. Together with Frau Schroter we then went on to a most

marvellous lunch, and after that of course, the usual pre-concert limbering-up panic stations. Everyone was most considerate and helpful and our afternoon was as cool and calm as could be hoped for. It was certainly cool anyway as the weather suddenly turned bitterly cold. Once more before we knew what was happening it was time for our 'stint', Jenny looking wonderful in her gracious pink ensemble and I hoping that my (yes, I admit it) clip-on bow-tie would not fall off in the middle of a rhetorical moment at the piano. Jonathan, being more secure about his bow-tie, had the first item, a difficult early Italian Sonata to worry about. This went off very well, and Jenny's group of early English song followed smoothly, finishing with the four English canzonets that we were at pains to explain had been originally written in English in case our hosts thought that we were taking the soft option by doing them in our native tongue instead of theirs. Then the Beethoven cello variations (which frightened me most), but here again our luck was with us, and we had the advantage of concert experience the night before. After the interval it seemed that we were home and dry, on our own territory of living English composers: much of what we played was new to our audience and had a very gratifying response. Jonathan was only told afterwards that Max Rostal had been in the audience, and after this great teacher had been complimentary, we all felt much better. Herr Schröter held a big reception for us afterwards in his rooms, and there were formal speeches, addressing us each in turn personally. One had an impression of protocol much animated by a truly warm and friendly feeling.

The next day, our last, was a luxury with no concert threat hanging over us. We were fortunate enough to be taken to Bonn and the Beethovenhaus. I, who am a known Beethoven fanatic of the most extreme kind, was in a delirium of fervent excitement, but to their credit the others kept their heads. Far from keeping mine, I bought Beethoven's - in the form of a plaster life-mask. My Beethoven bust gave everyone, it seemed, a great deal of amusement, particularly when I had to surreptitiously place it under the chair during lunch in a very recherche Bonn hotel. 'To Cologne or bust!' was then the cry, and indeed we had to hurry back, to fit in a tour of the world-famous cathedral, the art museum (where it was pleasant to note that not only the English have a taste for sententious avant-garde art) and the shops. One last meeting with the generous and kind Schröters at a typical German pastry shop for tea, and we then had to flee from those enticing calories to prepare for our homeward train. An unexpected bonus came back at the Hochschule when we were introduced to the celebrated Karlheinz Stockhausen who has just taken up a teaching appointment at the Hochschule, and has a large electronic workshop there.

And then the whole process of travel in reverse, more farewells with warm bonds re-established (The RAM had last been to Cologne in 1958 with Sir Thomas Armstrong and we were on our way home. We had gained so much in insight and experience (cynics might add a gain of weight too), our German had improved over the few days, we had laughed so much at ourselves, and with our hosts, we had enjoyed ourselves but managed to be serious at the right times too. In short we all had had a first-hand experience of the fact that the Art we serve has the incalculable power of transcending boundaries and languages, and warming the hearts of those from whom we might otherwise be distant. And this is power indeed.

Lastly, my colleagues and I wish to express bountiful thanks to Mr. Gaye for largely making the tour the smooth success it was. Although far from well, he put up with us with much good humour, and at times, much humour was needed as far as we three were concerned!

MARY MINET HOUSE

by

Courtney Hall

Mary Minet D.N.A. as it used to be known, still offers the friendly warmth it used to. Now, however, instead of efficient nurses, Mary Minet House is a hostel for music students. The hostel can take forty students, ten from each college, though at present we are not up to full strength. Now all seems to be running smoothly, though at first there were teething troubles, beds not arriving, and people sleeping on the floor but, surprisingly, we enjoyed it.

At first the neighbours were, to say the least, unfriendly, and seemed to prefer Kenny Ball and his Jazz Band to Mozart and his string quartets. But now all is well. They have come to accept us, and in December we are giving a concert at the local church. Also the local girls' school has 'cashed in' on the male members, and we should be performing in their Gilbert & Sullivan in the summer term.

As well as the students, we have two cats - Winston and Randolph, both mauled by the feline lovers of the hostel. The Warden, Mrs. Belban, also a cat-lover, has a parrot, dog and cat, and we all delight in teaching the parrot unusual and basic words. We are lucky in having a wonder cleaning staff, and while Jim the 'Jack of all Trades' looks after every conceivable mechanical fault, the cleaners, Mrs. Burke and Co. give the inexperienced males the helping hand needed, from cooking hints to other more obscure and unusual topics, while the Warden provides an amusing and secure guide for those in any difficulty.

The wonderful thing about Mary Minet House however is not the building, which is unmatched as a hostel, but the people. We are all music students, all enjoying the same interests, and Mary Minet is providing us all with a very real and secure base, from which we can develop our music and, one hopes, our characters.

THE HIDDEN KEY

The Failure of a Fairy-Tale

Once upon a time, in a quiet and beautiful old town, there lived a boy called Andrew, with his father and mother and younger brother. While being just as naughty and tiresome as any other small boy, Andrew was nevertheless, by nature, kind, generous, frank and, from an early age, very charming. A sensitive child, loving all beautiful things, especially music, he had a deep affection for his family, and the security of his quiet life, although he was by no means lacking in independence.

However, as he grew up, his great musical talent developed, and there came a day when he left his home and family, and went far, far away to a school of music in a great city where he was to study as a violinist. An exciting experience for this boy of just eighteen, and perhaps excitement mixed with homesickness and the loneliness of this strange, new world where he knew no-one, made him particularly vulnerable.

For he very soon realised that, if he were to be accepted by his new companions, for the most part older than he and all seeming so self-assured and sophisticated, none of these feelings must be in evidence lest he be branded naive. He must learn to wear a mask of social manners and polite conversation which could rarely slip except when he was completely alone. A difficult lesson and yet it was mastered quickly in his necessity, the mask becoming ever thicker, more complete, and easier to assume. It was easy now for Andrew to find his own circle of friends, as his musical ability began to command respect and he became adept in the easy flow of light conversation, laughter, joking and flirtation, for good looks and charm increased his popularity with the girls of his acquaintance. It was permissible to be enthusiastic about music, in spite of the inevitable tendency to be hyper-critical, especially of one's co-students. His other enthusiasms lay hidden, together with deep thought and feeling, emerging in moods of misanthropic gloom and irritability, to which his friends seemed irrelevant - as indeed they were.

During his years as a music student the openness of his character disappeared, and he acquired a reputation of being very reserved and somewhat enigmatic. Several who would gladly have given him friendship found themselves prevented by the feeling that they were talking to a polite façade rather than a complete person. After a series of girl-friends with whom his relationships were completely light-hearted, he finally fell in love with a flautist called Jane, and even she, returning the affection deeply, found his reserve and moodiness troubling. But still one saw, from time to time, a spontaneous expression of excitement, surprise, joy or, before a performance, sheer fright. For a moment, the covering would slip, and he was once again young, impressionable and truly alive - as though fleetingly the sun sent his bright beams stabbing into a room lit by rather unreliable fluorescent tubes.

If Andrew had been able to return home at least during the holidays, he could

have found respite in this familiarity and warm affection, and, as he became more sure of himself, the barriers would have come down naturally, and of their own accord. But, with so great distances involved, it was not possible, and the damage was done when his family saw him again, more than three years after his departure. In spite of his excitement, he found that the mask slipped back easily, and marred the general happiness. Although he seemed to them improved in many ways, his parents could not help being distressed by this one change, and he, without stopping to analyse the cause, sensed their anxiety.

It was when he returned to his studies, with the renewal of loneliness and without his first excitement, that he realised how nearly he had lost his true self. With this realisation started a fierce struggle to unlock his self from its deep hiding-place, but force could not now remove the ingrained mask from his personality. For music could no longer satisfy his need for truth, and for nearly two months he wandered around in a state of gloom, bad-temper and almost complete abstraction. By this time even Jane had almost lost patience with him, and he had come to a point of despair where, unless he found the key, his nerves would give way, and all hope of ever finding it seemed lost.

And so, in the end, he gave up the search, and the mask who was now himself took over. Gradually the regrets and slips ceased, and if he was not the person he should have been, he was at least more consistent and in some ways easier to get on with. Yet the key had been all the time so near, but unrecognised and rejected. There were several people who could have shown him where it lay and, longing to do so, yet feared that he would not believe them, that all their caring could not help, and that, even seeing, Andrew would not accept the release it offered. Thus the fairy-godmother never appeared and the key remained hidden - the death of a soul?

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If Andrew had been able to return home at least during the holidays, he would have been able to find at least some order in his life.

